

W r e s t l i n g

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WCW Champion Dustin Rhodes:

How To Make An Impossible Dream A Reality

By - David Skolnick

There is no doubt that Dustin Rhodes has come a long way since he broke into professional wrestling about five years ago. When he started, Rhodes was clumsy and awkward, with the charisma of Kendall Windham. However, in a few short years, Rhodes has established himself as a quality worker who has gained the respect of his peers and the fans. What is more remarkable is that Rhodes has accomplished this feat, even though he was overpushed by his father, wrestling legend and World Championship Wrestling Executive, Dusty Rhodes.

Recently, reports have surfaced that the elder Rhodes, who has regained significant influence in the front office of World Championship Wrestling, is pushing to have his son eventually crowned the unified world heavyweight champion. For fans, this is *deja vu*. In 1991, Dusty Rhodes was hired by WCW to assume the booker position. Only weeks later, Rhodes' booking led to the emergence of an unbeatable third-year wrestler, whose overpush rivaled that of the "American Dream's" during his final waning months as the NWA booker: "The Natural" Dustin Rhodes. With his father controlling the book, Dustin naturally became the promotion's focal point. It was close to a year before Dustin did a job, which he requested to do, and it wasn't until Bill Watts became the director of wrestling operations - who was ready to push his own son - that Dustin's push was brought down to a level in keeping with his talent and drawing ability. However, unlike other wrestlers who pushed solely based on nepotism, Rhodes has a considerable amount of talent. A solid wrestler and brawler, he has good size and speed, knows how to work a crowd, sell a move - particularly the most overused one in wrestling: the clothesline - and can give a respectable babyface interview. Still, with all his attributes and a number of titles and big matches under his belt, Rhodes is ill-equipped to be thrust into the spotlight as WCW unified champion and the focus of the promotion. If those with equal or even superior talent can not turn the company around, there is no reason to believe that Rhodes will be successful. Of course, with the current powerbrokers running WCW, Hulk Hogan in his prime would have flopped as the top dog.

Many fans say a Rhodes title reign would be unsuccessful. To that point, there really isn't much to debate. If, however, WCW is serious about putting Rhodes on top, there are a number of things they must consider if he even stands a fighting chance. First and foremost, Rhodes' push must be gradual, if not graceful. He's been in the promotion for a number of years, and is in a situation somewhat similar to that of Bret Hart when the World Wrestling Federation decided to make him their world champion. As the WWF discovered with Hart, it is hard to have a wrestler be part of the pack one day and make him an unbeatable champion the next. Rhodes needs to have several key wins under his belt over an extended period of time of at least six months, before he moves into world championship contender status. He holds a few wins over the current World Champion Rick Rude. At the same time, he never dominated and lost a few matches to Rude as well. That is not necessarily bad, but he must be seen by the fans as having a goal and taking the proper steps to accomplish it. If Rude is still champion when Rhodes is ready for a title run, the footage of Rhodes defeating Rude must be aired to establish Rhodes as a legitimate contender. Rhodes can say he's worked hard to earn a title shot, has beaten the champion in the past and deserves the opportunity. As United States champion, he is the number one contender; a fact that must be mentioned repeatedly. During his build up, Rhodes must cleanly defeat a number of top heels, including Sid Vicious, Steven Regal, Paul Orndorff, and a returning Barry Windham. As it stands now, there just aren't enough credible top heels Rhodes can face and defeat to build his credibility. Equally important, Rhodes needs to score at least one clean victory over an established babyface, preferably Sting. If Sting

is not an option, then Ric Flair or Davey Boy Smith would be acceptable alternates. Then, provided the build-up has been properly executed, he can have his match with Rude. After convincingly beating Rude, Rhodes would then set his sights on Big Van Vader.

A victory over Vader is going to be a tougher sell than one over Rude. In the past, Rhodes has beaten Rude, who is similar in size and ability. Vader is a different story. While Vader marginally sold for Rhodes in the few match-ups they've had, he has never done a job for him, or even come close. Additionally, the

size difference between the two is going to be a problem. Unlike Sting, Smith and Ron Simmons, Rhodes has not been blessed with the genetics necessary to achieve a bodybuilder physique, a fundamental element in Vader's strong little man versus the monster matches. Rhodes doesn't need to be a Hoganesque no-selling superman when facing Vader, Ricky Steamboat proved that, but he must come off as someone the people believe can beat the big man. A clean victory over Vader on a major card with the proper build up would give a Rhodes title reign major credibility. Rhodes should start dropping hints that he wants to unify the two world belts a few

months after the Rude victory. The build-up to a unification match between Rhodes and Vader, or whoever holds the WCW belt at the time, needs to be given enough time to make fans interested in the match. Also, WCW needs to put the importance back into its titles and make the unification of its two belts an historic and memorable event. It can't be a rush job. But, as most of us know, WCW is not known for its patience or skilled planning. They will probably give Rhodes a quick and sloppy push. This will kill any credibility Rhodes or his opponents have and if that's the case, there may not be a WCW for Rhodes to be champion of for very much longer.

A Different Perspective - By Dr. Richard Siegel

A Report On The Demise Of Wrestling

Editors Note: From time to time, we will run a guest column from one of our readers to provide a different perspective on the wrestling business. In this issue, we welcome Dr. Richard Siegel.

The ebb and flow of wrestling as a cyclical business has brought it to its lowest point in decades. Television has all but discarded the product, sold out arenas have been replaced by pitiful houses, merchandise that once sold quickly has suddenly appeared outdated and ended up in the closeout department, and wrestlers fresh a few short years ago now appear stale. In recent years, Jerry Lawler and Hulk Hogan have had extended runs in one territory and Ric Flair had an extension by joining the WWF. Wrestling has always had one top gun in a territory with a succession of challengers attempting to win the championship. In past years, the run has prolonged by the champion going into the lair of the local hero. But the attempt to gain the belt and improve civic pride by the ascension of the local was doomed from the start. People were told to "wait till next

time" around the horn. There was hope, but now, with the demise of the territories, the title holder only does his program in house, and the local hero never did get that "next time."

Pundits, basically newsletter writers, are hard at work pushing names as bookers and power brokers. Others in the business are denigrated as oafs, fools, racists and sexual misfits among other labels. Notwithstanding the doomsayers, certain truisms remain. Even with poor buyrates, large sums are generated by pay-per-view. More people will see wrestling in one night of television that will have witnessed dozens of house shows in the old days. With the passing of the old guard, new heroes will need time to be promoted and a new generation of fans will be born.

For the present, creative accounting will keep wrestling on WTBS. The WWF will refocus with or without a new leader. The independents will rise if and when the economy improves. After all, Ringling

Brothers is not the only circus that makes money on the circuit.

There is a vast group of wrestling fans, quite like the silent majority of Richard Nixon. Many do not speak out for fear of derisive comments. Many watch TV, read magazines, and "believe." They are there waiting to be excited. We call these people "marks" and blame them for not buying pay-per-views we like and not supporting house shows we feel are extraordinary.

Indeed, perhaps the current problems may ultimately be traced to hardcores. The hardcore creed included the belief that by definition they know and have seen everything. Perhaps, just perhaps, they have seen "everything." The newsletters have exposed the business and like junkies, we need our weekly fixes of news and gossip. Yet the problem is, "we've seen everything." The one saving grace that keeps many fans still interested is tapes.

If you can't get excited by Marcus

Alexander Bagwell and Too Cold Scorpio vs. anybody, just catch Jushin Liger and the Ultimate Dragon on the VCR. Current heels? Don't make me laugh. I'll watch Killer Kowalski, the best of Ric Flair or Buddy Rogers. TV squashes are boring. No problem, let's opt for Matsunaga and Mr. Pogo on fire, or an exploding Atsushi Onita. You want juice? Let's punch up Terry Funk vs. Eddie Gilbert. Violence

and mayhem? I have Moondog compilations. Laughs? Let's watch good old Sky Low Low and Fuzzy Cupid highspots or a young Lord Littlebrook taking his rope bouncing bumps.

"Video Killed The Radio Star." The professional wrestling equivalent is "Tapes Exposed The Business" or at least its current poor state. But without them, many

hardcores would have abandoned wrestling long ago. We, the hardcores have so much to choose from, including Japan, Memphis, Philadelphia, best of matches with Rick Steamboat, Flair, Rogers, EMLL, AAA, handhelds and anything we desire. The current scene must pale in comparison to "best ofs" and yet, we've been hooked for a long time, it's bound to get better as we search for more.

Sidelines

Thanks To Georgiann Makropolous for her plug. Special thanks to Cody Boyns for having us on his radio program "Wrestling Rap" last month. We had a blast and the support is always appreciated.

Fantasy Federation a bi-monthly publication from Jeff Cohen, is one of the most unique newsletter on the market. Cohen and others write about fantasy wrestling cards with interesting matchups and intriguing results. *Fantasy Federation* is available for \$5.00 per four issues at: 50 Shelley Lane, Great Neck, NY 11023.

Wrestling Perspective: The Interviews is a wonderful 60-page book chronicling

the interviews that appeared in *Wrestling Perspective* during our first 30 months. Where else can you find a collection of interviews with such diverse performers as Billy Graham, Stan Lane (a two-part interview from 1991), Ivan Koloff, Rockin' Robin, Tommy Young, Jim Duggan, Larry Sharpe, Special Delivery Jones and Angelo Poffo. This is a fantastic collection of insight, humor, and intrigue, that you are bound to read from cover to cover to cover to cover and over again. *Wrestling Perspective: The Interviews* is available to subscribers for \$10 for subscribers and to non-subscribers for \$12. Quantities of this collection are limited, so send in your order today.

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In Perspective: Jim Cornette

World Wrestling Federation and Smoky Mountain Wrestling Manager Jim Cornette is well-known for speaking his mind. In Part 2 of this July 20, 1993, interview with David Skolnick and Paul MacArthur, Cornette discusses how he could save World Championship Wrestling, the controversial "Real Wrestling Hotline," offensive wrestling angles and how SMW has changed his life.

Wrestling Perspective: You hear a lot

about impending doom at WCW. Do you think they'll ever pull the plug?

Jim Cornette: There are certain facts. It's a fact that they're never going to make any money. It's a fact that their business may do better than it's doing now, but it will never do what it was doing three years ago, I don't think. It's a fact that they've proven that no matter who they get to run it, it still ain't going to work. So basically, TBS will

have to make a decision, do we want to keep a company that's losing \$15 million a year or whatever it is just because they give us television that not as many people watch as they used to or do we want to run a movie there and say f--- it? With the decisions they've made so far, who knows what kind of decision they'll make because it defies logic. It's never going to be successful. They're never going to make any money and it's probably going to get worse.

WP: If you were put in a position where they said, "We're putting WCW on Peachtree Street and you have total autonomy with the business." Obviously, you're going to have to do it differently on a national level than on a local level. What do you do to make a national promotion work in '93 or '94?

JC: There some things you don't have to do different. You don't have to do a shitty TV program. First thing I would do is I would probably figure out whose contract ended when (laughs) and I would try to go to all the people with contracts that ran for more than two or three months and settle with them, like they did with Jimmy Garvin. I'd tell TBS up front, "Look, you're going to do this for the next five years, then I can save you money. If you're going to do it for a year or two, then f— it, jut do what you're doing." I would settle with everybody. I'd rather have 60 cents on the dollar for not doing anymore work from now on and staying home and getting one lump sum. I'd fire everybody. That's exactly what I'd do.

WP: Even the secretaries?

JC: I would fire every single human being that was associated with World Championship Wrestling. I would start with an empty building and then I would figure out what positions were absolutely necessary. When you do something like Smoky Mountain Wrestling, you can't do this because when you go into a company that's been spending however millions and millions of dollars a year. You can figure I can do this exactly right from the start and still save them a ton of money. I would figure out exactly what positions were necessary and run a promotion that has two hours of TV on TBS on weekends and one hour of syndicated TV. Then I would find the best people that I could to put in those positions. You need a guy that books the buildings. You get a guy that's done it in the wrestling business for 20 years like Sandy Scott. You don't get Don Glass, who worked for the Harlem Globetrotters or wherever the f— they found him. If you want to have a wrestling school, then you

get a guy that's a great worker like a Tim Horner or Brad Armstrong and you put them in charge of training underneath guys instead of Jody Hamilton. I'm sorry, but I don't see how Jody is getting in the ring and taking bumps with these guys. If you want a producer of a television show, then you get a Keith Mitchell, who they've already got. But you tell him, "Keith, I'm going to tell you exactly what I want on this program and you're going to tell me how it looks best. If I agree with you, then carry it out." So you put the people together. Meanwhile, the people on TV are seeing reruns because who gives a f—? They've got 15 million years of wrestling on tape there. Put together the greatest matches shows from the past 10 years and God damn, the old stuff gets better ratings than the new stuff anyway as Flair and Steamboat evidenced. So they're seeing that for three months while you start from scratch. Once you get all the people together and you get 22 guys or whatever that you think are going to be an asset. Then start doing the TV for another three months and then start running weekends and expand the schedule. That's something similar to what we did only on a little bit grander scale and keep the amount of television down and then do good TV.

WP: You think a formula of what you're doing now can work on a larger scale?

JC: If you magnify it.

WP: You probably have to go towards people who are less regional as far as appeal goes.

JC: Yeah, but again, why would people not like the Armstrong Brothers?

WP: They're too Southern.

JC: But you see that's the thing. Everybody's got to be from somewhere. Nobody says well that Eric Bischoff, he's too Minnesotan. Well, I don't happen to like f—ers from Minnesota. If he does his job, which he doesn't, but if he did, then he'd be all right. Everybody goes, "They're too Southern." Well, God damn, they're in f—in' Atlanta, Georgia. They're showing

Gone With the Wind everyday. The TBS office is in a f—in' Southern plantation with white columns. The Atlanta Braves, are they too Southern? That's what I can't understand. Everybody goes, "They're too Southern."

WP: Tommy Rich was too Southern 10 years ago and he got over.

JC: Is Kevin Sullivan too Boston? He's from f—in' Singapore anyway.

WP: What you said earlier was you didn't want to take Smoky Mountain on a national scale. But what you're saying now is that it could work.

JC: No, not Smoky Mountain because you wouldn't be talking about one specific area of the country. You wouldn't make the Yankee the heel not just because he's a Yankee. People down here hate a son of a bitch from New York with a passion. Well someone from New York would say, "Hey, that's not right." But still what I'm saying is this Eric Bischoff, I-wouldn't-hire-anyone-with-a-Southern-accent bullshit. Well, I wouldn't hire anyone with fake teeth and phony hair. If you've got a babyface, you've got a babyface regardless of where he's from. They made the Young Pistols from Wyoming. Now is there more people in the South or more people in Wyoming? But it was okay because it was Wyoming. Who the f— gives a shit about Wyoming? There are no people there. Find a guy who's a good babyface or a heel or wherever he's from, it don't matter.

WP: You mentioned the shortage of babyfaces earlier. Why do you think there's a lack of good babyfaces right now?

JC: Part of it is because 80 percent of this business is psychology and most guys find it easier to go out there and be a heel than try to make people like them. Since nobody is training anybody the right way anymore, you can't go to all those territories and learn how to work and how to talk and all those things by being in front of a variety of people and against a variety of people. Being a heel is easier. Being a good heel is

hard. Being a good anything is hard. But being a heel is a lot easier overall than being a babyface 'cause you've got to be nice to all these people that half the time you'd like to kill cause they're such dumb shits. This whole thing about being too Southern and too Northern, if a guy's talented, it doesn't matter. To me, it wouldn't matter to anybody where they're from. It's like a guy who's got a hole in the ass of his pants. He's petrified that everybody's going to know he's got a hole in the ass of his pants. Basically, what World Championship Wrestling was reduced to was a Southern regional promotion because that's the only part of the country that they can draw in. People watching TBS in Fresno, California, how do they know (laughs)? But they thought everybody was going to see that hole in the ass of their pants? Truthfully, the South is the best place in the world to run wrestling because the people here aren't smartened up or wise asses that cheer for all the heels and f— the match up. I used to love going to Philadelphia because they loved us to death and they cheered for us and they were just nice to us. They bought us presents. But the problem is when the people cheer the heels and boo the babyfaces, it f—s the match up and you can't have a good match. The people that like wrestling and want to see the best out of a performance, even if they're smart to the business, they should either keep quiet or go along with the flow and cheer the babyfaces and boo the heels because you get a better match that way and you see a better show. You go to the theater and you want to see a good play, but you're throwing f—in' marbles under the feet of the actors when they're walking across the stage. The play ain't going to be the best play you ever saw that way. It just f—s the match up.

WP: What if you've got a Van Hammer versus a Ric Flair and your babyface sucks and your heel is a guy you really love?

JC: Well you shouldn't have Van Hammer at all. When we used to go up and we tried to work with Pillman and Zenk and they just booted them f—ers out of the building

and it's hard to have a good match because you have to do everything completely different than you would do down here at home (laughs). It's strange. It just f—s the match up, it really does because nobody knows what to do. But it's easier to draw in the South and it's easier to have a good match in the South because people like wrestling better in the South than they do just about anywhere. But that doesn't mean just because you've got a wrestler from the South on a national TV show. We've got Brian Lee, who's from Florida for Christ sake. To people in Tennessee, Florida isn't the South. Florida's a place where they have beaches and shit. The South is like Mississippi for Christ sake. If you have a guy from Denver, he ain't got no heat. It's just silly. At Super Brawl, Gary Cappetta said, "We're not allowed to say any of the Southeastern states anymore as their hometowns." They make these job guys from f—in' Rio de Janeiro or Butte, Montana. That's ridiculous. You can't announce Larry Santo from Chattanooga, Tennessee, because it will make your promotion look bad? Here they're losing \$15 million a year and they're moving Larry Santo to Butte, Montana. Who gives a shit? Announce the guy where he's from for Christ sake unless he's got a gimmick and make his hometown where the gimmick is.

WP: To change subjects for a moment, we wanted to ask you about the Real Wrestling Hotline. Working for Jim Herd and Dave Meltzer. What are your feelings on that?

JC: Wayne Coulter called me up and left a message and I got back to him. "We're starting a wrestling hotline and we'd like you to be on it." I said, "Jeez Wayne, I don't have a lot of time to do something." He said, "I got to tell you right up front, Jim Herd is involved in it, but you'll never have to see him. You'll never have to talk to him. You'll never know he exists. He's sharing in the profits." I said, "Hey, the only thing I'd like to contribute to Jim Herd is his funeral expenses." He said, "Maybe we can work some kind of deal with you." I said, "I'll tell you what. Personally, f—

him. But if I can figure some way to make money for Smoky Mountain Wrestling, I'll do it." Wayne and I had a discussion that if the thing got off the ground and it became successful, they would buy some advertising time on the Smoky Mountain Wrestling television program. Then he told me Lance Russell was going to be involved and I love Lance to death. Lance is the guy that's tabulating everything and keeping track. I don't trust Herd as far as I could throw him. I don't know that he's a crook. I just know that he's a prick. And Lance is a heck of a guy and if I could help Lance out, that's great. So anyway, I said, "Look, I'll do it for a while and see if it gets off the ground. If it does, then buy time on Smoky Mountain Wrestling cause Smoky Mountain Wrestling has to make some money out of the deal eventually."

WP: So you'd sell your soul to the devil or Jim Herd to make money for Smoky Mountain?

JC: I'd sell my soul to the devil, but I'd just work with Jim Herd (laughs). I trust Lance to tell me if the thing's going or not, making money or not. So I'll do it. Of course, I just got my first check and it's for \$14 (laughs). At the time, I did not know that Dave was partners in the thing and that doesn't bother me because I like Dave. I didn't need an extra thing to do and I certainly don't need the \$14, but I wanted to make some money for Smoky Mountain Wrestling and that's how it came about. I'm going to do it for a while and if they want me to continue, that's fine. If they were to call up and say, "Well, nobody's calling your day so we're going to get someone else." Okay. But as long as they want me on it, I'll continue to do it for a while and see if it takes off. Then they can spend some money with Smoky Mountain Wrestling.

WP: Do you worry that if it becomes popular and they advertise on Smoky Mountain that they'll smarten up people you don't want to smarten up if they call Meltzer or one of the other newsletter writers?

JC: Well on my particular section, I don't. Also I talked to Lance and he said, "We

want to try to protect things as much as we can." You see that's one of those unsolicited things. You've got to make a conscious effort to subscribe to the *Wrestling Observer*. But you can just pick up the phone and call any number. I've heard Dave's reports and Jesus Christ, WCW had people carting their belts out four months ahead of time and he said so and he had a right to cause they were stupid enough to do it in the first place. I don't think he can say anything about Smoky Mountain Wrestling unless he went off on a tirade that exposes our business. Let's face it, everybody knows WCW is phony. You can watch their TV and figure that out. But you can't watch our TV, I don't think, and figure that out. You can get lost in it enough that you don't think about it. But with the way calls have been going anyway, I think we've got a long time before we cross that bridge. I myself, I have my opinions, but at the same time, if someone comes up and says, "Hey, this is a heck of a deal for Smoky Mountain Wrestling and it's going to help the company out." Then not only do I have to put my personal opinion aside, but I've got to say, "Okay, a lot of guys that are working for me could make more money if the company does well and they've helped us out and they've done this so I should at least try to give them some kind of return." I can't imagine the proposal that Jim Herd would have (laughs). Like the thing with Watts. I hate all those other assholes, but I love Bill Watts. It was going to be helpful to Smoky Mountain Wrestling and helpful to him so businesswise, I did it. You're responsible for not only making money for your business. There are a lot of people who do things, and I'm not talking about going out and committing a murder.

WP: But putting on a clown outfit.

JC: Well, that's a little far itself. If I'd have gone to WCW and they said, "Okay, we'll plug Smoky Mountain Wrestling and we'll have you on our TV and we'll give your team exposure and talk about your angle but all your guys have to wear tutus," then no, I'm sorry, f— you. We'll just stay

home. If they've got guys wearing tutus on the program then we're still not the ones wearing tutus. If I think that will help our business, sure. They've got their guys wearing tutus, but I'm on there with my guys and we're getting exposure and we're talking about our angles and we're doing whatever. We're not doing the silly shit. You've got to do that if you're running a business and you want to get the guys extra days and extra exposure and maybe draw a little money in your territory. There's always a line you have to draw. They want me to be in the mini-movie, I'm sorry, I'm busy that day washing my hair. That's the thing. Everybody blew the Real Wrestling Hotline thing up. Obviously, \$14 a month is not (laughs) enough to make anybody sell their soul. Yeah, money makes strange bedfellows. Well God damn, \$14 will get you some strange bedfellows. Everybody kind of blew that up and Dave, this thing with Dave's *Observer* is he reports the news as it happens. There isn't much way that you can change that. If Ric Flair beats Barry Windham, he can't say, "Well, I like Barry Windham, so I'm going to change it around. Barry Windham beat Ric Flair."

WP: But he can say, "Well, Ric Flair wrestled a crappy match and Barry Windham carried him."

JC: That's what I was getting to. No, he can't change the news. But the *Observer* has always been about Dave's opinion and people would be able to tell and Dave's smart enough to know that. If all of a sudden, he changed his opinion and all of a sudden started saying, "Hey, I think that this stuff is great," when a year ago, he said it was the shits, people would know and he's not going to do that. Dave's not the kind of guy who would do that

WP: Also, the guys who work for him on the hotline like yourself, Paul E. and Terry Funk are guys he's always liked anyway.

JC: He would not come out and say, "Hey, Smoky Mountain Wrestling is great" if it wasn't just because I'm on the hotline making \$14 a month or making any kind of money. He would say, "Smoky Mountain

Wrestling isn't looking as good as it used to." He would give an honest opinion, I think, of whatever he saw regardless of whoever was on the daggum thing.

WP: And he has in the past expressed his opinion on different things like the HIV chant.

JC: (laughs) That HIV thing, people went nuts about that. I took some heat for it. People said it was terrible. When you've got 800 people in a high school gym chanting HIV and you didn't say a word about it because they picked it up in Freedom Hall a month before and they picked it up in Virginia the month before and it just spread because they like to do it. It started in Johnson City. It was Dutch Mantell, this was when we worked with the Stud Stable. He said, something about, "I guess since Clinton lifted the ban on gays in the military, you all will join up. I hope you all had your tests." A couple of wise asses started chanting HIV and I started selling it because I mean God damn, it's not credible it people are chanting at you that you've got a deadly illness and you smile at him. It's like, "no, no, don't say that." Once they knew it got on my nerves, well then some of those people went to a spot show and started it. Gradually, it spread into eastern Kentucky and West Virginia at the spot shows. We were there in Freedom Hall this past week, they didn't do it at all. But for a while, it was the thing to do and people got tire of it. At one point, we had one town, 800 people in that gym were chanting it at me and they started it on their own. So what am I going to do?

WP: If you tell them to cut it out, it certainly isn't going to help.

JC: If I tell them to cut it out, they'll God damn do it more. So just roll with the flow and sell the shit. That's another thing. People that read sheets, number one, they're generally a little better educated. Number two, they take these causes to heart a little bit too strong. Also, they don't understand the people of Tennessee (laughs). It's like how can they chant HIV. Well, these people don't know anybody with AIDS for

Christ sake. In parts of Virginia, they're just catching up with syphilis.

WP: When we talked to Stan (Lane) and asked him, "Are the fans different there?" His two word response was "Oh, yeah."
JC: (laughs).

WP: If I'm a wrestler starting out, what's your advice going to be other than get out of the business?

JC: I would never tell anybody that. Let me say this, if a guy's the complete shits and doesn't have it, I'd say, "Boy, you need to find something else to do." That's what I told that Gordon Scozarri. I said, "Gordon, as far as promoting, you need to go back to school. You need to get a job and be an accountant." If you see that a guy is hopelessly wasting his time and money and effort and never has a chance, you've got to tell them. They won't listen, but at least you feel better. But if a guy has at least a chance to do something, you just say, "Hey, the problem is there's no place to work. You may get a break, you may not. You've got to be in the right place at the right time. Do it because you like it. Don't let it f— up your regular life. Stick with it as long as you can and maybe it will happen." Especially when a guy has got real potential and you see that and you say, "Hey, stick with it as long as you can. Don't spend every last penny you have and go broke. But as long as you like it and you're good at it and continue to get better, keep trying and one of these days, shit will come back around."

WP: What about the guys you see that have been doing it five, 10, 12 years and it hasn't happened for them even though they may have the talent?

JC: When do you draw the line because Bobby Eaton worked, he was in the business eight years before we went to Louisiana. He had made some good money in Tennessee. He had also made some crummy money. He had weeks he made \$1,000 and times where he was riding a Greyhound bus to the matches. How do you tell somebody, "Ahh, you need to just f—in'

quit." They could be six months away from a big contract or somebody giving them a spot. You never know. Everybody's got to make that decision for themselves.

WP: For yourself, how would you define success?

JC: Doing what you like to do, doing it good and making enough money to where you're happy and you don't have people hounding you to pay the bills (laughs). I was making a ton of money in Atlanta and I was as miserable as shit the last year and a half or two years that I was there. Now, I'm making very little money, but besides worrying about drawing fans, when I'm working, I'm happier than a clam. There's a middle ground there. You've got to be happy with what you're doing and you've got to be making enough money at it to where you don't have to worry about eating and f— it, enjoy yourself.

WP: Anything else you want to add before we wrap up?

JC: You all will have to do an annual, two yearbooks and a God damn special issue (see Issue 37). Jim Cornette, the mini-series. A lot of people take the business too seriously. They think, "They have a responsibility to be role models and they have a responsibility to do this and that." It's wrestling for Christ sake. There are several things you can't do. You can't strip women naked except in Philadelphia. You can't shake your dick at people and you can't cuss on TV. Otherwise than that, who gives a shit? Everybody says, "Another homophobic thing" or the thing when you're afraid of foreigners.

WP: Xenophobic.

JC: Xenophobic. Well God damn, the people in this country don't like people from other countries. It wouldn't get over if they did. We're not pissed at Spain for Christ sake, but we don't like those f—in' Iraqians. Like I did an interview one time and nobody said anything about it when I was a babyface. I did an interview one time on TBS, nobody said a word about it. Here's what I said, we were doing the deal

at the time with the Iron Sheik in and Hiro Matsuda was going to buy up everything and the Russian Assassins was who we were talking about. I said, "I think I speak for the majority of people in this country," and the reason you do a babyface interview is to say what the people want to say but don't have a chance to. When they hear the babyface say what they fall, it gets over with them. I said, "How come it used to be that the people that came to this country had something to contribute, the Germans, the Spaniards, the people from England and all the cultures that used to immigrate here. They had something to contribute, they built businesses, they blended in, the great melting pot. Now, the only people that come to this country are people that want to buy it up, mooch off of it or start some type of drug syndicate. We've got boat people coming in with AIDS." There's your AIDS problem. I'm not trying to do a Bill Watts thing and prevent myself from ever being hired by WCW. But let's think about this. You've got f—in' Cuba sending prisoners, right, from the jails. You've got boat people with AIDS. You've got the God damn Iraqians that are just planting themselves waiting to become terrorists. These people don't give a f— about themselves. Why should they care about us? You've got all this shit going on. People from Germany and England and Spain and France, they're staying home. They're saying, "F—, that neighborhood's going to hell." I'm sorry but it's true. So everybody gets on these xenophobic things, but hey, it's wrestling. Aww, me and Wade Keller can go around for years about this. The portrayal of women in wrestling. Well, I don't think you ought to beat up women on television either. I hear they're press slamming and suplexing Miss Texas, but that just kills their talent off more than anything else cause she gets back up. At the same time, the wrestling audience, not the sheet readers are a little better educated and a little more on the ball, the wrestling audience doesn't want to see a woman go out there and be an executive and run a corporation and be a babyface and be a good role model for all their little daughters.

They want to see either tits or they want to see some woman that's a valet or manager that's a heel, that's a snot. They want to see her get hurt or something like that. If we're looking for women to be role models, look at CEO's of major companies or something. Wrestling's entertainment for Christ sake. Tammy Fytch is going to be the hottest thing going because she's good. Every guy's had a woman that's led him on and f—ed him over, and took his money and f—ed with his head. Every guy's had this happen and that's why she's going to get over because guys can relate and she's everything that people don't like and I'm talking about the wrestling audience.

WP: Reports were that the pairing of her with (Tony) Atlas was going to be unsafe for both of them and the reason why his wife didn't want him to come in. Do you think it would have been unsafe to put the two of them together?

JC: Well, let's put it this way, I think we'd have made enough money to hire some extra security (laughs). If you're going to get a babyface over, you have to make them a person that the people identify with and want to be like. If you're going to get a heel over, you have to make them a person the people can't stand or want to see beat up. That's a basic rule. In New York, it wouldn't work. In California, it wouldn't work. I don't know what would work in California or New York cause I never lived there. But here, I know what gets people pissed (laughs) and shit like that gets people pissed so use it. Play to your clientele. Work to your audience. I'm not trying to sell hamburgers to vegetarians. That's what Atlanta's trying to do. That's the whole thing. You don't give people shit they don't care about. You try to give them shit that will stir them up or make them happy or sad or whatever. Get some kind of reaction and sell tickets. When they buy the tickets then the show that they come to see has to be worth the money they paid for it and they'll come back. This ain't brain surgery.

WP: Give the people what they think they

want and entertain them.

JC: Yeah, it's like if you are a movie theater and you show nothing but shitty movies, after a while, people are going to go to the mall across the street or somewhere else to watch movies. You've got to give them entertainment and you've got to do your best to keep them coming back. So give them what they want and if something sells tickets, it's like pornography for Christ sake. Women against porn and this against porn and that against porn. God damn, they're making more money than I am so there's a lot of people that want to buy it. So say, "Hey okay, a lot of people want to buy pornography. I don't like it but why should I tell them they can't have it." Same thing with anything. Everybody's got to stick their nose in everybody else's business. If you offer cow shit for sale and somebody buys it, God bless them. If they're willing to pay for cow shit, they ought to be able to buy it and you ought to be able to sell it. If nobody buys your cow shit that means you need to start selling something else. So all the things that people knock that makes money that's just like somebody that don't like hamburgers sticking their nose in the business of somebody that likes hamburgers. Now, if that person that likes hamburgers comes and knocks on my door, comes in my house and sticks a hamburger in my mouth and makes me chew it, then I'm going to be hot and you've got to do something about that. But if they're eating their hamburger in their own home, that's fine. I guess what I'm saying is everybody sees all this social responsibility in everything. God damn, if somebody wants to watch wrestling, let them watch wrestling. If somebody wants to watch football, let them watch football. If they try to make you and you don't want to, then you've got a problem. Leave everybody the f— alone. Leave everybody the f— alone. Let them do the shit they want to do. Don't outlaw wrestling, don't outlaw pornography, don't outlaw hamburgers. Just make it against the law for people to try to force you to watch wrestling, read pornography or eat hamburgers if you don't want to. As long

as they ain't doing that, f— it, leave them alone. If there's shit on the wrestling show that you don't like, turn it off. The things you've got to realize is if that company's still in business, probably more people like it than don't. You're just among the ones that don't.

WP: Everybody's bitched about the WWF for the past 10 years. They make money.

JC: Yup, it ain't my cup of tea. But I tell you what, I watched the King of the Ring and God damn, I haven't seen a wrestling show that good in a long time except ours (laughs). That's the thing. I can't for the life of me, figure out why anybody would watch golf on television. But I'm not writing articles in the newspaper, writing letters to the golf sheets, saying, "God damn, golf is teaching people to walk around in green pastures and be lazy and discriminate against Black people." How many Black golfers do you know? Give me the list of the Black golfers you've seen in history.

WP: Calvin Peete, I think. There's one guy.

JC: The thing with the Black guys, the Posse, the Black guys in the chains and shackles with Robert Fuller leading them out. I f—in' roared when I heard that God damn thing. Brian Hildebrand was reading it to me. Then he got to the part where Eric Bischoff nixed the idea, I said, "F— that figures. The first thing that I liked that they're doing in a long time." Because God damn wouldn't that be f—in' great seeing a White Southern plantation owner leading these two guys from f—in' death row from a chain gang out in shackles and everything.

WP: You could take that idea.

JC: The only problem is I'd have to pay three guys.

WP: But where you are, the plantation owner would be the babyface.

JC: (laughs) You see the thing is we're not advocating a return to slavery. It's a God damn character and people, I'm sorry, people across the country think that big Black men are dangerous and for good

reason, many of them are. By the same token, Black people think that White people don't like them and for good reason, many of them don't. In any stereotype, there's got to be some truth. A well-known Black wrestler, I will not call his name, I hadn't seen him in a while, I said, "Hey, how are you doing?" He said, "Oh man, I'm doing great. I have just been sitting at home on the back porch eating fried chicken." Now there's got to be some Black people that hate fried chicken, okay. But many Blacks like fried chicken (laughs). Many Jewish people are good with money. Any kind of stereotype you can think of, that's what's funny to me about it. Many people are offended by jokes. I don't mind any jokes made about me or anybody and I'll make jokes about anybody. If you've got a race of people who have big right thumbs, then make thumb jokes. That doesn't mean you want to kill all of the people with the thumbs. Everybody's too touchy and I know that certain people have been discriminated against because of their sex or their color or their national origin or whatever. But I didn't do it, right? So people carry the shit too far. I guess what I'm beating around the bush and saying is Jesus Christ, there is some grain of truth in stereotypes about White people, Black people, Yellow people, men, women, anybody.

WP: And if Lester Maddox didn't want to serve that guy his fried chicken, he didn't have to.

JC: (laughs) I had this discussion with Wade Keller. I said, "Look, here's the thing. If you own a business then if somebody comes in that's got polka dots on their drawers and you don't like polka dots that day, it's your business. Run them off." If you go out of business, that means you pissed off too many f—in' people and you shouldn't have done it. But as long as you own it, you can God damn stand there and throw food out in the street and give it to people for free if you want to. It's your choice. That's the thing. As long as somebody is staying in business and being successful and doing what they're doing,

then obviously there's a market for what they're doing. If they're not, then they f---ed up. So leave them alone. Let them do the shit they want to do. If they f— up, it's their fault. They don't make laws telling them how not to f— up.

WP: Or WCW would have been out of business a long time ago.

JC: Exactly. If you run a crummy business, it's nobody's fault but your own. Why should everybody be telling you how to run your f—in' business? If you stay in business, well, there's enough people that like the way you're doing things. If you don't, then you f—ed up.

WP: How has Jim Cornette changed from a few years ago to now as a person?

WP: My temper's a lot shorter. It comes from more stress of doing more things in the course of a day. Always being rushed, always being hurried to try and get shit accomplished. I always saw the business side of it more than a lot of guys because I love the business. I've always wanted to learn about all different parts of it. I always thought how can this company be losing money and still be signing guys up for 500 grand? I always thought they can't run 15 towns a month within 30 miles of my house so I don't have to drive too far. I saw that it wasn't always a conspiracy on the part of the promoters to f— the guys around at every opportunity. I'm not saying that never happened. I'm just saying that it didn't happen as much as some guys thought. It was just a case of hey, we just need to do this right now. But I never realized until I actually started doing it how many headaches are involved and how many different things will screw up at however many different times when you least expect them and how hard it is. When the guys get to the building, they want to see a good crowd and they've done their best to work hard and have good matches and do good TV so they'll be a crowd there. But a lot of them, unless they run their own shows, don't know how the chairs got there and how the ring got there and how you had to buy new tires for the ring truck and the publicity was

either good or bad because somebody didn't do the right thing they were supposed to do when you contacted them or that the TV station pre-empted your show because they had network golf or all the 20 million different problems that are involved in running a show. They don't realize, hey, when you have a spot show and it's a good house. But that's when the f—in' carburetor on the ring truck went out or that's when you had to buy a new set of ring posts or whatever. They just see what's right there. They don't know how hard it was to get to that point. A lot of them don't realize that. So they think, "God damn, yeah, they're trying to f— us." I'm not saying that our guys think that we're trying to f— them. I'm just saying that's the way it's always been. Unless you run your own shows, and the guys that do then quickly find out all the shit that can go wrong and all the hassle that's involved in it. I think that's how I changed. I know more than ever that this shit ain't easy. Also, when you print all my comments about people with purple polka dots, make sure that you fax a copy to Henry Aaron (laughs).

WP: You'll never work in this town again.

JC: I don't have anything against anybody unless they act a way that I just don't f—in' like. But God damn, I don't mind making a joke about anybody and I don't mind anybody making a joke about me. That's it. I've gone round and round with Wade on this 20 million times. He's a college student and he wants to save the world. I love Wade to death. But he will not come out and admit that a lot of people are f—ed up and deserve the shit they get. He's sorry for anything bad that happens to anybody or anything bad that has happened to anybody's grandparents that we can't do anything about anymore. But we can try to make it up to the grandkids. That's why when I read the sheets and people write letters saying we can't treat women this way or this is stereotypical or this is that or this is the other thing. It's wrestling. Leave it alone. God damn it, it's entertainment. Do you write letters to f—in' MGM? Do you write letters to NBC? If you do, you

have way too much time and need to get a hobby. If you don't like something, just f— it. Don't pay any attention to it.

WP: I think the whole thing that the Phantom did on the stereotypes series is show that the stereotype draws.

JC: It does. It does because that's what the majority of people believe. You ain't going to reform anybody on a television program. Nobody's going to see a TV program and say, "My God, all these years I've hated Chinese people. Now I realize the error of my ways." It just ain't going to happen. So

just leave the f—in' thing alone. That's the one thing if I can tell all the people who read the sheets. Quit taking this like it's God damn international politics, which are crooked enough without getting involved in wrestling. Just watch the shit that you like and don't watch shit you don't like and everybody would be a whole lot happier and your life would be less complicated. Everything would be just swell. I'll tell you one thing about the HIV thing. Nobody would have to laugh louder than me if I actually got it because that's just my sense of humor. I wouldn't suddenly go, "Oh my

God, all these people whose lives I've poisoned. Now I realize the error of my ways." I'd go, "Well, God damn, ain't that a kick in the ass."

WP: I may be dead in five years, but I'm going to laugh.

JC: What else can you do. You can't do nothing about it (laughs). That's the one thing I say to everybody, "Jiminy Pete, just calm down." But anyway thanks guys.

WP: Thanks Jim, we really do appreciate it.

Potshots Heard Round The World - By Bill "Potshot" Kunkel

The Decline & Fall Of The Titan Empire... And Other Stories

Do you remember when the WWF was exciting?

Oh, it may not have been your cup of tea, but can anyone deny that, during the latter half of the Eighties, the WWF dominated pro wrestling in the United States? The promotion was a marvelous demographic hodgepodge, with program elements aimed right down the throats of every family member, from junior to mom. Think about it: Hulk Hogan when he had some hair, Roddy Piper, the glory days of Randy Savage, Paul Orndorff, Ted DiBiase, Rick Rude, even the HonkyTonk Man, and much, much more.

So where did it all go wrong?

It's difficult to pinpoint moments like these, but for me, the rot began to set in right after the making of *No Holds Barred*. In the days before he lost a fortune on IcoPro, body building, and boxing PPVs, Vince McMahon was just starting to feel his financial oats. The mainstream media took him and his promotion seriously, and McMahon began to make noises about being the Walt Disney of pro graps.

The movie, however, was the high noon of McMahon's dream. It made money. It made Hogan happy. It gave them credibility in Hollywood. It also caused everything to go sour. Much of it can be attributed to karma and the many sins and disgraces that went on behind the curtain of kayfabe. But, in reality, it was more the result of two important business decisions.

Movie reality is not true reality. Movies are fiction and if they are well-mounted, we, the viewers, make a contract with the movie-maker to suspend our disbelief. Nonetheless, at the end of the movie, we're shown a list of actors' names, told which parts they played, and even made privy to the technicians behind the scenes. We leave the theater aware that what we viewed was "just a movie."

Professional wrestling has always aspired to a higher, purer level of reality. Pro wrestling has always pretended to be true reality, with wrestlers functioning in the same sphere of legitimacy as boxers and baseball players. Yet, as long as the promoters and wrestlers don't insult our intelligence too badly, we buy into the farce. We are voluntary marks for the duration of the show.

The WWF, however, by bringing in Zeus, a movie actor from movie reality, and claiming that Tiny Lister was Zeus, the monster heel from the film, took wrestling reality and put it on par with movie reality; just as Ole Anderson took the reality of stage magic and put it on par with wrestling reality during the Black Scorpion fiasco. Out intelligence was insulted as the promotions broke their contract with us and we walked out, at least metaphorically.

The next stage in Titan's fall from grace was the loss of the NBC connection. The loss of NBC's *Saturday Night's Main Event* caused the WWF to lose contact with the adult/casual portion of it's audience. The loss of the prime time shows doomed the PPVs. Without NBC to push Wrestlemania, the mass audience was never exposed to the build-up and began to ignore the increasingly unrewarding and overpriced PPVs. The audience Titan could reach the day NBC pulled the plug was never equaled without it. As the potential audience was greatly diminished, that the only place Titan could go was down and the downward spiral for the WWF became a continuous trend that may only now be showing signs of reversal.

Potshot's Wrestling Genesis

The very first good vs. evil wrestling match was held in heaven, long before there were any people, Madison Square Garden, or even the Fabulous Moolah. There was a babyface angel named Lucifer who was getting over like crazy. Everybody loved him. He had a loyal band of followers that would make Antonio Inoki jealous, and the Big Promoter was pushing him as hard as he could. Even long-time mega-babyface Michael was beginning to feel the swell of Lucifer's power.

The heat began to build, and squabbles began to break out among the various factions. Finally, the Big Promoter called Lucifer on the carpet and spoke to him.

"Why are you screwing this up, Lu?" he asked sadly. "We've got a great operation going here, what do you have to mess with Mike for?"

"Because he has the belt."

"So? He's an archangel! He earned it! He's been at the top for a long time."

"Maybe too long."

"You think so?"

"The angels are getting board, boss. It's too static. Those gods on Olympus are even throwing down challenges to us! Shoot, I'd like to take that Thor and"

"Please, Lu, if we respond to them, we're acknowledging them as equals. We ignore them. But back to this thing with you and Mike. You sure this is the only way it gets settled?"

"The only way."

"The terms?"

"Loser leaves town."

The Big Promoter sighed. "Make it so."

The match started clean, but before long, Lucifer yanked a handful of feathers from Michael's wings and stuffed them down his throat after tying him up in the ropes. The crowd had never seen anything like this and reacted accordingly. They began booing Lucifer, except for his hardcores who chanted, "Loo-Sih-Fuh! Loo-Sih-Fuh!" with malicious glee as their "hero" threw angel dust in Michael's eyes.

The arch angel was blinded and looked to be in deep trouble. Lucifer set him up for

the Sulphuric Suplex, followed by a Brimstone Buster and the pin. The referee looked imploringly up to the Big Promoter, who gave a subtle, but significant sign. The referee dropped slowly to his hands and knees and began a slow, slooooooow count. Somehow, miraculously, Michael kicked out at 2.9. He's eyes still blurry, he made out the oncoming form of Lucifer, nostrils flaring, charging down on him like Jos LeDuc on crank.

Even in his dazed state, however, Michael was the most agile of angels, and he deftly sidestepped the bull-like rush and Lucifer crotched himself on the top rope. For a moment, Michael was unsure as to whether he should pin his opponent, but then he shrugged, hooked the leg and took a fast three count.

Needless to say, Lucifer was quite unhappy about the Promoter's interference in the match and thereafter took his followers to a new, warmer territory where they specialized in the wildest matches this side of Atsushi Onita.

"Better to run a territory in hell," Lucifer bellowed at his former boss, "than to do jobs in heaven!"

Phantom Flashback - By The Phantom Of The Ring

Angels With Dirty Faces: Part II

In the last column, we examined the case of the French Angel and his resulting success. With that in mind, remember, nothing in wrestling succeeds like excess. For, once the French Angel was a certified hit, a plethora of angels soon followed.

World War II was draining wrestling's

resources, both at the box office and in terms of workers. Young wrestlers were drafted, leaving the promoters with a bunch of over-the-hill, overexposed grapplers, most of whom never got past the preliminary ranks. If wrestling was to survive, it had to make intelligent use of these dwindling resources. In this sense, the angel gimmick was a gift from heaven.

Because the audience's appetite was whetted for the French Angel, promoters decided to supply them with as many angels as they could reasonably handle. The recipe for creating an angel was simple: take any preliminary bum, shave his head, teach him to scowl and act generally silly, find him a country of origin, and turn him loose on an unsuspecting public. The

uglier the angel, the better for the box office.

The man responsible for most of the angels and their booking was none other than Jack Pfeffer. Pfeffer was a master of the freak show and marketed the angels with the skill of a master showman. Pfeffer would often tell the press that he searched the world before finding his latest protégé, and this guy was so tough and so uncontrollable that it was almost an act of intentional murder to let anyone get in the ring with him.

If the act began to get stale, count on Pfeffer to liven it up; often with an unexpected twist. For instance, Pfeffer introduced the Golden Angel, who not only had a head of blond hair, but also a dazzling smile and a phony jewel-bedecked cape to boot.

Pfeffer's bizarrest characterization took place in the late Fifties, after the angel gimmick ran its course. Heavily into promoting women's wrestling at this point, Pfeffer came up with Lady Angel. While she was as bald as a cue ball, she was not ugly like most of Pfeffer's other angels. For her, Pfeffer concocted an elaborate story: She lost her hair in battle, he insisted to anyone who would listen. The story on the Lady Angel was that she belonged to the underground in some Nazi occupied country that, of course, had to be kept secret. Why, no one knew, for the war had been over 13 years.

That, however, didn't stop Pfeffer, who would often go on to recite a saga, complete

with hidden guns, secret police and undaunted heroism. He would explain that the Lady Angel came from a family in Central Europe who believes that she is with a circus. Poor but proud, they found it difficult enough to accept the fact that she is with the circus. If the truth was ever known, she would never accept her financial contribution, preferring to starve instead. In reality, the Lady Angel was from Brooklyn, N.Y. But since when did the truth ever prevent Pfeffer from concocting a good story.

The angel gimmick had a long life in wrestling terms; almost 20 years to be exact. Pfeffer was able to inject new life whenever he senses the public was tiring of it all. For instance, when he ran out of countries to name his angels after, he would use states. The Colorado Angel was noted for his singing before his matches. In his home territory and state he was a babyface, but in areas such as Arizona, where the two states had a rivalry, he was a heel. This gimmick could also be used in ethnic areas. Such wrestlers as the Italian Angel, the Polish Angel, and the Irish Angel were usually babyfaces, especially in their ethnic areas. But as time wore on and the initial appeal of the angels wore off, they began to be cast almost exclusively as heels. This was only natural, as by and large, they weren't that good looking to begin with, and combined with a shaved head, eyebrows, struck a fearsome appearance. Also, by and large, they were older wrestlers who were either preliminary wrestlers or whose time and fame had passed and were in search of a strong gimmick.

Talented ethnic wrestlers didn't need the angel gimmick: For example, Wladislaw Tulin and Killer Kowalski were both of Polish extraction and both began main-eventing about the same time. Both were marketed for the ethnic audience. The major difference between the two was that Kowalski could work and Tulin couldn't. So, Tulin became the Polish Angel and Kowalski became a legend. This is why everyone knows Kowalski, but when one mentions the Polish Angel, a blank stare is all one gets in return.

Following is a list of some of the more famous angels along with their real names. I collect ring aliases, so if any readers out there would like to send some in, I would greatly appreciate the effort.

The Black Angel	Gil Guerrero
The Canadian Angel	Jack Rush
The Czech Angel	Stanley Pinto
The French Angel	Maurice Tillet
The Golden Angel	Jack Falk
The Irish Angel	Clive Welshy
The Lady Angel	Jean Noble
The Polish Angel	Wladislaw Tulin
The Russian Angel	Tony Angelo
The Super Swedish Angel	Tor Johnson
The Swedish Angel	Phil Olafsson

In the next, and last, installment, we will examine the career of the most famous Angel, but one who garnered his fame not inside the ring, but inside the movies. That man is none other than Tor Johnson, a name that should be familiar to B and Z movie fanatics everywhere.

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